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in both poems can hardly be mere coincidence.<sup>9</sup> This belief is supported by comparison of a passage in *Le Tornoement de l'Antechrist* (p. 104), describing the return of the king and his victorious army to eternal glory,

De .x. grans liues toutes plaines  
Voit l'on cele procession  
Au saint jor de l'Ascension.  
En l'air s'en monterent de la sus  
Chantant: Sanctus! Sanctus! Sanctus!  
Et vont au ciel eles tendues:  
Atant entre parmi les nues  
La celestiale region,

with vv. 9121-8 of the *Pèlerinage de l'Ame*:<sup>10</sup>

Es lieux qui plus pres estoient  
Du cristalin et joingnoient  
Estoit mis le commun menu  
Qui de purgatoire venu  
Estoient et respondoient  
A ceux qui en haut chantoient.  
Souvent estoit reprins sanctus  
Devotement et sus et jus.

It may therefore be concluded that Deguileville knew Huon de Méry's poem and adopted suggestions from it.

In vv. 5520-6 of the *Pèlerinage de l'Ame*, Deguileville's divine guide makes a statement of doctrine whose ultimate origin must be patristic:

Les pechiees consideres sont  
Selon ce que contre cellui  
Il sont fais qui est infeni;  
Selon qu'il est pardurable  
Et sens fin est parmanable,  
Si faut qu'a celle mesure  
La paine du pechie dure.

Saint Thomas Aquinas (+ 1274) expounds the doctrine in question in his *Summa Theologica* (part one, volume two, question 87, article four): "Sed peccatum quod contra Deum committitur, est infinitum; tanto enim gravius est peccatum, quanto major est persona contra

quam peccatur; sicut gravius peccatum est percutere principem, quam percutere hominem privatum. Dei autem magnitudo est infinita. Ergo poena infinita debetur pro peccato quod contra Deum committitur."<sup>11</sup>

STANLEY LEMAN GALPIN.

Amherst College.

## BROWNING IN GERMANY

Browning's reputation is steadily growing in Germany, though it would not be true to say that he is widely read, or that his name is universally known. The following list of translations and critical works indicates progress.

### TRANSLATIONS

1. *Das Fremdenbuch von Robert Browning*. Aus dem Englischen von E. Leo. Hamburg, 1877. This is a complete authorised translation of *The Inn Album*. It is interesting as being the first German translation of any of B.'s works that I have found, and also because it followed hard upon the appearance of the original (1875). Unfortunately the translator added neither introduction nor notes.

2. *Anthologie der abendländischen und morgenländischen Dichtungen*. Stuttgart, 1893. These selections were made by Graf von Schack. The volume contains "Nachdichtungen" from 8 poems of B., not particularly well done.

3. *Der Rattenfänger von Hameln*. Übers. von Marie Schweikler. München, 1893. This translation is gaily illustrated.

4. *Ausgewählte Gedichte von Robert Browning*. Übers. von Edmund Ruete. Bremen, 1894. This is important. It contains excellent

<sup>9</sup> Somewhat analogous is the passage in the *Roman de la Rose* (Francisque-Michel edition vv. 1849-1890) which relates that the tip of the arrow Biau-Semblant was anointed with a soothing ointment, and its wound therefore brought mingled pain and pleasure to the lover.

<sup>10</sup> Cf. Revelation vii, 9-14 for the germ-idea.

<sup>11</sup> I am indebted to Dr. Preserved Smith for the reference to Thomas Aquinas. The same idea is advanced in briefer form by Matheolus, "Book of Lamentations," vv. 3380-3:

Scriptura testante suo, quia prevaricatur  
Eterno reprobis, eterno coneruciatur.  
En hic offendit eternum, me quia tergo  
Dat, venie Dominum licet eternaliter.

translations, most of them in the original metres, of 38 short poems, the Ottima-Sebald scene from *Pippa*, and *In a Balcony* (*Auf dem Altan*). The translator showed good judgment in his selections, taking for the most part poems that are general favorites with English readers. His preface is interesting. "Die Überzeugung, dass Robert Browning neben Alfred Tennyson die bedeutendste und originalste dichterische Persönlichkeit ist, die das England unserer Tage hervorgebracht, hat in der Heimat der beiden Dichter einen augenfälligen Ausdruck dadurch gefunden, dass man Browning sowohl wie Tennyson eine Ruhestatt in dem berühmten Poetenwinkel der Westminsterabtei, und zwar unmittelbar neben einander, angewiesen hat. Während aber Tennysons Name jedem Deutschen geläufig ist, wissen im Lande der Dichter und der Denker von Browning nur sehr wenige. Erklärt wird diese Thatsache zum Teil durch die Eigenart der beiden Dichter, von denen Tennyson eine Emanuel Geibel verwandte Natur ist, während Browning in gewissen Zügen an Conrad Ferdinand Meyer erinnert." He then continues with a biographical sketch, some temperate and just praise and censure, and concludes by expressing the hope that his translations may win friends for the poet in Germany.

5. *Der Handschuh und andere Gedichte*. Übers. von Edmund Ruete. Bremen, 1897. Encouraged by the success of his first volume, Ruete gave in the second translations of 30 additional poems, most of them from B.'s later work.

6. *Mesmerismus*. Novelle von Friedrich Spielhagen. Leipzig, 1897. This story, by a world-famous novelist, has passed through many editions. The title is taken from B.'s *Mesmerism*, and there are a number of allusions to B. in the book. Two poems are partly translated, *In a Gondola*, and *Mesmerism*, and the tragic romance is built around the latter.

7. *Brownings Leben und Übertragungen*. Von Otto Roloff. Potsdam, 1900. Roloff is a staunch and uncompromising admirer of B., and speaks of his work with the utmost enthusiasm. In the preface he states his intention to publish later a detailed study of the poet,

with additional translations. In this book he translates 6 short poems.

8. *Pippa geht vorüber*. Übers. von H. Heise-ler. Leipzig, 1903.

9. *Die Tragödie einer Seele*. Übers. von F. C. Gerden. Leipzig, 1903.

10. *Auf einem Balkon*. Übers. von F. C. Gerden. Leipzig, 1903. Gerden also includes translations of *In a Gondola*, and a few others. *In a Gondola*, has, I think, been more frequently translated into German than any other poem by B.

11. *Paracelsus*. Übers. von F. P. Greve. Leipzig, 1904.

12. *Briefe von Robert Browning und Elizabeth Barrett Barrett*. Übers. von F. P. Greve. 2 vols. Berlin, 1905. (In one vol., 1912.)

13. *Luria*. Übers. von Edmund Ruete. Bremen, 1910. Ruete believed that Browning to a certain extent unlocked his heart in the speeches made by Luria. In the *Vorwort*, he said, "Wie Goethe seinem Egmont und Tasso viele Züge seines eigenen Wesens gegeben hat, so glauben wir auch in Brownings edlem Helden Luria, dieser bei aller Entschlossenheit überaus zart-fühlenden und zum Sinnen und Grübeln neigenden Natur, die in ihrem wahren Werte erst erkannt wird, als es für ihn zu spät ist, ein Abbild von des Dichters geistiger Persönlichkeit und der damaligen (1846) Stimmung seines Gemüts zu schauen." Ruete also did me the honor to call attention to my discovery of the fact that Maeterlinck took a scene in *Monna Vanna* from the drama *Luria*.

By a tragic coincidence, Dr. Ruete died the very day his translation of *Luria* appeared; Frau Ruete writes me that his mind was full of plans for further translations, and that his enthusiasm for Browning was steadily growing. He left in ms. the following:

14. *Die Heimkehr der Drusen*. Bremen, 1912. His Preface is dated Feb., 1910.

#### GERMAN ANTHOLOGIES WITH POEMS IN ENGLISH

1. *Poets of the Present Time. A Text-Book for Foreign Students of English Literature*. By Robert Shindler. Marburg, 1891. This is an admirably chosen selection from the work

of over 80 contemporary English poets. It contains also a good critical introduction of over 50 pages. From B. there are printed 8 poems, while from Tennyson only 5.

2. *Auswahl englischer Gedichte*. Von Ernst Gropp und Emil Hausknecht. 9th ed. Leipzig, 1902. The only poem from B. is the *Pied Piper*; from Tennyson 8 are given. The following sentence gives the attitude of the editors toward B.: "Browning ist ein origineller Dichter, der seine Stoffe oft in etwas dunkler und unverständlicher Weise behandelt. Er fand zuerst nur wenig Anklang, doch hat er heute einen grossen Kreis aufrichtiger Bewunderer."

3. *Herrig's British Classical Authors*. Edited by Max Förster. 86th ed. Braunschweig, 1905. This excellent and standard anthology, first prepared by Herrig at Braunschweig in 1850, contains in this edition 11 poems by B. and 8 by Tennyson. The highest praise is bestowed on Browning, both as a thinker and as a poet.

It should also be remembered that many of B.'s poems appear in Tauchnitz.

#### GERMAN HISTORIES OF LITERATURE

The general tone of German histories of literature has been distinctly unfavorable to B. Karl Bleibtreu, *Geschichte der englischen Literatur im 19. Jahrhundert*, Leipzig, 1887, after devoting a long chapter to Tennyson, gives a few contemptuous lines to B., II, p. 507. "R. B. . . . trat schon 1836 (sic) mit seiner bedeutsamsten Dichtung auf, dem sogenannten Drama 'Paracelsus.' Denn es gehört mit zu den Kennzeichen dieser Schule, dass sie eine besondere Vorliebe für das Buchdrama in des Wortes peinlichster Bedeutung hegen. Gerade so arm an allem dramatischen Element wie Tennysons Dramen zeigen sich all diese metaphysisch schwärmenden Dichtungen. Und Tennyson hatte wenigstens in 'Harold' ein echt dramatisches Motiv . . . gefunden. . . . Bei einem B. vermisst man vollends die leiseste Ahnung von dramatischer Technik. 'Paracelsus,' eine schwächliche Art englischer Faust, 'Sordello,' 'Strafford,' 'dramatische Idyllen,' u.s.w., bestehen aus lauter Dialogen gespräch-

iger Dialektiker und Rhetoriker. Seine phantastischen Poeme 'Christmas Eve and Easter Day,' 'Men and Women,' 'The ring and the book,' 'Fifine at the Fair,' 'Balaustion's Adventure,' 'Pachiarotto,' 'Jun (sic) Album,' enthalten allerlei didaktische Grübeleien und visionäre Schwärmereien, aber entbehren alles gesunden Gehalts. In England giebt's eine 'B.-Gesellschaft,' die ihren Erkorenen neben Dante als Tiefsten aller Dichter stellt. Wohl bekomms!—Neben der Gesuchtheit, Geschmacklosigkeit und Unnatur Brownings wirkt Algenon Swinburne noch einigermaßen erfrischend."

It is perhaps not to be expected that all writers of *Weltgeschichte* should read the books they criticise; this absence of knowledge makes Gustav Karpeles, *Allgemeine Geschichte der Lit.*, 3 vols., Berlin, 1901, the most delightful and original interpreter of B. that I have read. "Wieder eine andere Richtung der englischen Neuromantik schlugen Dichter wie R. B. (1812–1890 sic) ein. R. B. huldigt einer pessimistischen Weltanschauung; er steht im Banne der Dichtung Shelleys . . . 'Christabend und Ostertag,' 'Männer und Frauen,' sowie seine poetischen Erzählungen und dramatischen Idyllen haben alle denselben Charakter und gehen von der gleichen pessimistischen Grundstimmung aus." II, 282.

Gustav Körting, *Grundriss der Gesch. der engl. Lit.*, 4th ed., Munster, 1905, speaks with some enthusiasm of B., but says "er ist weit mehr Denker als Dichter." Körting is a lonely but determined foe of Tennyson, and to the horror of the great mass of German critics places B. far ahead of Tennyson for originality and cerebration. "Tennyson ist einer der liebenswürdigsten Dichter, aber er ist kein grosser Dichter," p. 411. In a footnote, p. 413, he bravely adds, "Gegen dieses Urteil hat Dieter Verwahrung eingelegt, ich kann es aber nicht abändern, denn lügen will ich nicht."

Eduard Engel, *Gesch. der engl. Lit.*, 6th ed., Leipzig, 1906, pp. 370–73, has some harsh comments on B. After giving the year of his death as 1888, he goes on to say that "in B. hat der Philosoph und Gelehrte einen Dichter getötet. . . . Alle grosse Kunst ist einfach

und verständlich; Mass und Klarheit sind ihre Bedingungen." Is Engel perhaps thinking of the second part of *Faust*?

Richard Wülker, *Gesch. der engl. Lit.*, 2d ed., 2 vols., Leipzig und Wien, 1907, gives a translation of *The Patriot*. He remarks that Tennyson and B. are the only English poets of the time widely known in Germany. In general, B. is "stark überschätzt." . . . "stellte man ihn doch, aber mit vollem Unrecht, neben, ja sogar über Tennyson." II, 268.

Leon Kellner, *Die eng. Lit. im Zeitalter der Königin Viktoria*, Leipzig, 1909, joins with practically all the other historians in rapping B. over the knuckles for his unsuccessful plays. B. is "kein Dramatiker."

Otto Hauser, *Weltgeschichte der Lit.*, 2 vols., Leipzig und Wien, 1910, after playfully dealing with B.'s obscurity, says, II, 85, "Im übrigen aber wird B.'s Unverständlichkeit zumeist übertrieben. Er setzt nur bei dem Leser eine gewisse Bildung voraus, die wohl nicht allgemein, aber auch nicht unerreichbar ist. Nicht ihre Dunkelheit schadet der Poesie B.'s sondern ihre oft saloppe, oft geradezu unkünstlerische Form, ihre Formlosigkeit in bezug auf die Komposition." Still, he ranks B. with Tennyson: the English poetry of the age "in ihren beiden Haupterscheinungen Tennyson und B."

#### CRITICAL WORKS ON BROWNING

1. Bartling, Gustav. *Rhymes of English Poets of the XIXth Century*. Diss. Rostock, 1874. This is the earliest allusion to B. that I have found in any German work, and this is slight. B. is merely occasionally cited among the English poets.

2. Frey, Eugen. *Ein Essay über die Dramen Robert Brownings*. Program. Winterthur, 1893.

3. Parrott, Thomas M. *An Examination of the Non-Dramatic Poems in Robert Browning's First and Second Periods*. Diss. Leipzig, 1893. Professor Parrott's doctor's thesis, is, as might be expected, an interesting and valuable work.

4. Key, Ellen. *Menschen*. Berlin, 1903. This is a German translation of the distinguished Swedish author's interesting book, half

of which is devoted to a study of Robert and Elizabeth Browning.

5. Watkin, R. *Robert Browning and the Pre-Raphaelites*. Diss. Breslau, 1905.

6. Klug, Adam. *Untersuchungen über Robert Brownings Verskunst*. Diss. Erlangen, 1908. This is a technical study of B.'s verse, prepared under Professor Schick's direction at Munich, and submitted for the doctor's degree there in 1906.

7. Schmidt, Karl. *Robert Brownings Verhältnis zu Frankreich*. Berlin, 1909. This is a careful and minute study of the references to France in B.'s poems, of the influence of French literature and history on his mind and art, and of the effect on his work caused by his frequent sojourns in France. Schmidt is a Browning enthusiast, and selects for especial analysis the poems that most English readers find too difficult, *Sordello*, *Fifine*, and *Prince Hohenstiel-Schwangau*. "Tennyson und Browning werden als die beiden grossen neueren Dichter Englands anerkannt. Während aber das Urteil über den einen fast einhellig ist, gehen die Meinungen über den andern ziemlich auseinander. . . . Man kann sagen, sein Ruf ist schlimmer als er selbst ist . . . wer aber in des Dichters Werke eindringt, wird nicht nur einen reichen Schatz von Lebenswahrheiten antreffen, sondern der wird auch Genuss finden an einer herrlichen, einzigartigen Poesie. So kraftvoll und schön hat noch selten ein Dichter gesungen." At the end of this important, scholarly, and thoughtful work, Schmidt compares B.'s *Weltanschauung* with Goethe's, saying, "Zwei der grössten Menschen im neunzehnten Jahrhundert haben diese Anschauung gemeinsam, in ihr muss unbedingt hohe Wahrheit liegen." He expresses the earnest hope that his book may inspire some readers to study B. for themselves. In 1908 Schmidt had already published the first part of this work under the title, *Robert Brownings Beziehungen zur französischen Literatur und Geschichte*. Diss. Freiburg, 1908.

8. Elliott, G. R. *Shakespeare's Significance for Browning*. Diss. Halle, 1909. This points out with some detail B.'s attitude toward

Shakespeare, and the influence upon him of the Elizabethan poet.

9. Bleier, K. *Die Technik Robert Brownings in seinen Dramatischen Monologen*. Diss. Marburg, 1910. This is a study of B.'s method in writing his most famous short poems.

10. Schmidt, Karl. *Robert Browning als Dichter und Mensch. Eine Studie*. Program. Tauberbischofsheim, 1910. This is an examination of B.'s personality and opinions as revealed in his poetry. He begins with *One Word More*, and studies many of the shorter and some of the longer poems in detail. Again he shows his enthusiasm for *Fifine at the Fair*. Schmidt is thoroughly acquainted with the complete works of B., his delight in the poems is founded on solid and accurate knowledge, and his influence in increasing the number of B.'s readers in Germany is bound to be felt.

11. Koepfel, Emil. *Robert Browning (Lit. Forsch., 48)*. 1911. Cover title says 1912.

12. Meyer-Franck, Helene. *Robert Browning. The Ring and the Book. Eine Interpretation*. Göttingen, 1912.

I shall be grateful for correction of errors in the above lists, or for any additional information or suggestions.

WM. LYON PHELPS.

Yale University.

# KARL LEBRECHT IMMERMANN

*Immermanns Werke*. Herausgegeben von HARRY MAYNC. Kritisch durchgesehene und erläuterte Ausgabe. Fünf Bände. Leipzig und Wien: Bibliographisches Institut, 1906.

*Immermanns Werke*. Herausgegeben und mit einem Lebensbild versehen von WERNER DEETJEN. Vier Bände. Berlin-Leipzig-Wien-Stuttgart: Bong & Co., 1911.

*Immermanns Weltanschauung*. Von SIGMUND VON LEMPICKI. Berlin-Zehlendorf: B. Behrs Verlag, 1910. 136 pp.

*Immermanns Tristan und Isolde*. Von MAX SZYMANZIG. Marburg: N. G. Elwert'sche Verlagsbuchhandlung, 1911. 258 pp.

*The Personal and Literary Relations of Heinrich Heine to Karl Immermann*. By GRACE MABEL BACON. (Sine bibliopola et loco), 1910. 98 pp.

Immermann and Platen were born in the same year (1796), Heine one year later. Their triangular feud has been frequently described and variously interpreted. The relative worth of these three techy comrades in life and letters can be most cogently gotten at by comparison, for where any one of them is strong the other two are weak. Heine, richly endowed with lyric spontaneity, is arbitrary in form, flippant in content and of mediocre versatility. Platen, gifted with a lyric talent not so spontaneous, is extremely artistic in form, sincere in content and of more than average intellectuality. Immermann, painfully lacking in lyric genius, is ambitious but weak and labored in form, uncommonly rich and sterling in content and of an extraordinary versatility. Consequently that has happened which was to be expected: Heine is still very much alive among general readers, Platen's clientele is confined to the artistically sensitive, while Immermann, like Cervantes, Goldsmith, Fouqué, Prévost and many others, is now a poet read in only one work, *Oberhof*. From the standpoint of the poet, in the strict sense of the word, Immermann is as far behind his wrangling rivals as he is, on the ground of intellectual and historical deserts, ahead of them.

Immermann was, so far as is known, the first German to dramatize the Charlemagne-Roland-Ganelon matter.<sup>1</sup> He was the second and most important German to dramatize the Petrarch-Laura-Sade matter.<sup>2</sup> He dramatized the downfall of King Periander, a theme which Gerhart Hauptmann is longing to treat.<sup>3</sup> He

<sup>1</sup> Cf. Werner Deetjen, *Immermanns Jugenddramen*, p. 24.

<sup>2</sup> Cf. *Mod. Lang. Notes*, January, 1912, "A Note on Immermann's *Petrarca*," p. 31, by the writer.

<sup>3</sup> Cf. Gerhart Hauptmann, *Griechischer Frühling*, pp. 208-223. Hauptmann says (p. 209): "Schon vor achtundzwanzig Jahren, während einer kurzen akademischen Studienzeit, drängten sich mir die rätselvollen Gestalten des Periander, seiner Gattin Melissa und des Lykophron, seines Sohnes, auf. Ich